

JUN 3 1925

The Classical Weekly

Published weekly, on Monday, except in weeks in which there is a legal or School holiday, from October 1 to May 31, at Barnard College, New York City. Subscription price, \$2.00 per volume.
Entered as second-class matter, November 18, 1907, at the Post Office, New York, N. Y., under the Act of Congress of March 3, 1879.
Acceptance for mailing at special rate of postage provided for in Section 1103, Act of October 3, 1917, authorized on June 28, 1918.

VOL. XVIII, No. 26

MONDAY, MAY 18, 1925

WHOLE No. 503

SCRIBNER

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Phonetic Recordings of the Roman Pronunciation of Latin. By Shirley H. Weber. Lakewood, New Jersey: Student Educational Records, Inc. 5 Double Records. \$10.00.

The set of five double-faced records meant to give phonetic recordings of the Roman pronunciation of Latin, made by Professor Shirley H. Weber, of Princeton University, represents a step in the direction of advanced modern-language methods. Of itself, such a step is quite commendable; but we cannot say that these particular records are, in fact, commendable. They are full of mistakes. The mistakes are there in permanent form and can be heard any desired number of times.

Professor Weber does not have a really quantitative pronunciation of Latin; he makes no real distinction between nominatives singular and ablatives singular of the first declension; his long vowels are in general not more than half long; a short accented vowel in an open syllable he is as apt to pronounce half long as he is to pronounce it short; he pronounces his double consonants single; he pronounces his obstructed (or blocked) consonants short, as in English, instead of dragging and drawling them out as in Italian, and consequently he does not make length by position. As a result, his verse-renderings are largely unquantitative. One of his selections is Cicero's defence of literature, Pro Archia 13-16. This is one of the most markedly rhythmical pieces of prose in the whole range of Latin literature, but you would never know it by listening to Professor Weber's record. If a rendering of a piece of rhythmical prose is not rhythmical, the rendition is not quantitatively correct.

Moreover, Professor Weber regularly commits certain other classes of mistakes. He regularly pronounces a short *o* close, though before *r*, as in *mors* and *mortuus*, he pronounces the *o* rightly. He pronounces *nostrō* with both *o*'s alike, like the *ō* in *nās*, though the first *o* should have the sound of *augh* in *naught*. In Central Italy the form *nostro*, with the exception of minute quantitative changes, is practically the same that it was long before Plautus. The form has survived almost without change for over two thousand years, and we cannot detect the slightest change since the time of Aulus Gellius. Professor Weber pronounces all final *e*'s close, which means that he mispronounces all second declension vocatives in *-e*, and all infinitives in *-re*, and pronounces all third declension ablatives singular in *-e* as if they belonged to the fifth and not to the third declension. Such forms as *forte* (from *fortis*), *bene*, *sine*, and *sive* he would invariably pronounce wrongly. He is not very sure of the distinctions of

vowel quality in the fourth declension. He regularly reduces a short vowel between a primary and a secondary accent (or between a secondary and a primary accent) to the English neutral vowel (which does not occur in Latin); and he frequently handles a vowel in a post-tonic final syllable in the same way (on occasion he pronounces *tēcum* like English *take 'em*). His *r*'s are smooth American *r*'s, though the Roman *r* was trilled with the tip of the tongue; and his double *r*'s are single. The most minute scholarship cannot detect the slightest departure in the Italian *terra* from the pronunciation of the time of Plautus. Here and there an entire word has survived without change throughout the centuries, and many words have survived unchanged in part. Of these things Professor Weber knows nothing. He seems to know nothing about hidden quantity; for him a vowel before two consonants in the same word is short, even before *nf* and *ns*.

For the seventh record (2498 A: Cicero, Cat. 1, the beginning and the end), which is no better and no worse than the rest, we give transcriptions of Professor Weber's more obvious mistakes; and, as his pronunciation is not really quantitative, we use long *e*, *i*, *o*, *u* (*ē*, *ī*, *ō*, *ū*) to indicate close quality. The corresponding shorts are then open. We use an *x* to indicate the neutral vowel, and occasionally use italics to single out a particular sound. The corrections we put in parenthesis. We let the *r*'s go; they are all wrong.

CICERO, IN CATILINAM 1.1-2

usquē(*ū*,*e*) abūtērē(*e*,final) Catxlīna(*i*) nōstra(*o*) elūdet(*e*) efrēnāta(*f*:*f*) nīhilnē(*i*,*e*) nīhil(*i*) timōr(*i*,*o*) pōpūl(*o*) nīhil(*i*) cōncursus(*ong*, as in song) bōnōrum(*o*) ōmnium(*o*) nīhil(*i*) mām̄tisim̄us(*s*:*s*) lōcus(*o*) nīhil(*i*) vultusquē(*ū*,*e*) patērē(*e*) tūa(*u*) sentxs(*i*) ōmnium(*o*) vidēs(*i*) prōxima(*o*) sūp̄iorē(*u*,*e*) nōctē(*o*,*e*) ēgxris(*e*) ābi (*u*,*i*) fuxrxs(*e*,*i*) cōnvōcāvrxs(*o*,*o*,*e*) cēpxris(*e*) nōstrum(*o*) ignōrārē(*e*) temp̄xra(*o*) intelxgit(*l*:*i*,*e*) videt(*i*) imō (*m*:*m*, or *i*) verō(*e*) vēnit (*e*. Professor Weber seems to be unaware of the distinction between the present and the perfect indicative of this verb) publicā (*ū*) nōtat(*o*) dēsignat (*dēsignat*) ōculus(*o*) quemquē(*e*) nōstrum(*o*) facxre (*e*,*e*) rēi(*e*) publicae(*ū*) vitēmus(*i*) Catxlīna(*i*) cōnsxlis (*u*) ōpōrtēbat(*o*,*o*) cōnferi(*r*:*r*) machināris(*i*)

CICERO, IN CATILINAM 1.33

hiscē(*e*) ōminxbus(*i*) Catxlīna(*i*) suma(*m*:*m*) rēi (*e*) publicae(*ū*) salūtē(*e*) pestē(*e*) cumquē(*e*) ēōrum(*e*) tēcxm(*u*) ōmn̄(*o*) scelxre(*e*, *e*) parxcī-diōquē(*r*:*r*, *i*, *e*) iunxērunt(*ū*) prōfxciscxre(*o*,*i*,*e*) belxm(*l*:*i*,*u*) nefārium(*e*) Iupxter(*p*:*p*,*i*) Rōmxlō(*u*) cōnstxtūtxs (*i*, *u*) atquē(*e*) verē(*e*) nōmxnāmus(*i*) sōcius(*o*) cete-risquē(*e*,*e*) tectis(*e*) fortūnisquē(*e*) hōmxnēs(*o*, *i*) bōnōrum(*o*) inxmīcus(*i*) hōsti(*o*) scelxrum(*e*) foedxre (*e*,*e*) intxr(*e*) nefāria(*e*) sōciētātē (*o*,*e*,*e*) cōninctōs(*o*, *u*) sūp̄licis(*up*:*p*) mortuōsquē(*e*)

I cannot tell whether Professor Weber says *urps* or *urbs*.

From the foregoing memoranda it appears that there are over ninety words wrongly pronounced on a single record. Professor Weber pronounces *proficiscere* with every vowel and both *r*'s wrong, seven mistakes in one word.

There actually is such a thing as a broad and extensive and exceedingly minute and accurate verbal scholarship, but these records do not reveal it. If you examine them with reference to such details as the differences between the nominative *hic* and the adverb *hīc*, the nominative-accusative *hoc* and the ablative *hōc*, and such forms as *cui* and *huic*, *eius* and *huius*, *peior* and *maior*, you find that the author does not seem to know anything about such things.

The early pages of the Hale-Buck Latin Grammar might have been studied with profit. F. W. Westaway's *Quantity and Accent in the Pronunciation of Latin* (Cambridge, 1913), a most excellent drill-book, was written expressly for the purpose of obviating a large part of the kind of error in which these records abound.

However, Professor Weber's main fault is that he has a very bad American accent, due to a purely American basis of articulation. Latin had a *staccato* pronunciation like Italian. His pronunciation is *legato*; his syllable-division is all wrong, and one misses the *aequabilitas* for which a good Latin pronunciation is noted. If you get the syllable-division right, the English neutral vowel does not crop out.

There is not much possibility of having a good Latin pronunciation without knowing something about phonetics. There is not much possibility of being a good phonetician without spending a large amount of one's time for four or five years studying the minute peculiarities of the pronunciations of several living languages.

The records are a step in the right direction, but this set is not anywhere near up to the level of good modern-language work. Here in America Latin verbal scholarship, running all the way from elementary Latin pronunciation up through a mastery of the language as a living tongue and on to the Plautine problem and the higher metric, is at a very low ebb; there is but little interest in sheer Latin.

SOUTHWESTERN COLLEGE,
WINFIELD, KANSAS

GILBERT H. TAYLOR

A Set of Three Double-faced Phonograph Records in Latin, Spoken by Professor B. L. Ullman. Lakewood, New Jersey: Aural Educators, Inc. (1924). Set, With Album and Pamphlet Containing the Printed Text, \$5.00.

Of these three disks only the second and the third consist entirely of Latin. The first side of the first disk consists of English remarks about Latin pronunciation with isolated Latin words cited in illustration. On the second side of the first disk we have some more English remarks about Latin pronunciation with two lists of Latin words, Latin and English about half and half through about half of the record. Then follows a Latin version of Lincoln's Gettysburg Ad-

dress, which runs through slightly more than a fourth of the record. The record closes with some more English remarks and some specimens of the English pronunciation of Latin words and Latin phrases frequently used in English.

This extensive use of English in foreign language records is contrary to the best practice. We do not need to pay \$1.65 per disk for 10-inch records of American English; we can get all we want at 75 cents per disk.

The first record (649) opens with the statement that "The ancient Roman pronunciation of Latin is easy". This is very disquieting. The pronunciation of Latin is like the pronunciation of every other language: it is difficult if we get it correctly.

A little later Professor Ullman gives English and Latin words to illustrate the sounds of long and short Latin *a*. For Latin short *a* he cites "the first *a* of English *aha*, Latin *pater*, *gravis*, *nam*". In these words the correct sound is given. Then he adds, "Long and short *a* appear together in English *Martha*, Latin *mātrōna*, *grātia*, *nāvigia*". Here *mātrōna*, *grātia*, and *nāvigia* are pronounced with a somewhat relaxed final *a*, which is not contrary to good Latin usage; but the final *a* of *Martha* is pronounced like *a* in *Cuba*. This is a thing quite distinct from the first *a* of *aha* and the final *a* of *mātrōna*. The final *a* of *Cuba* never was known in Latin. The German *Martha* would be pertinent, but not the English *Martha*. Professor Ullman is, unconsciously, attributing two radically different pronunciations to Latin short *a*. This fact alone shows that he is not a good phonetician.

A little further on we hear, "Long *o* is found in English *rope*, Latin *mōvī*, *mōns*, *quō*". Here the *o*'s are all close. Then we hear the words, "short *o* <is found> in English *obey*, *for*, Latin *mōvet*, *monī*, *quod*". The record gives a close *o* in *obey*, an open *o* in *for*, and an open *o* in the three Latin words. Professor Ullman illustrates the Latin short *o* with both a close and an open American *o*. We know quite well that the Latin short *o* was open, not close. The record continues, "Long and short *o* appear together in English *phonograph*, Latin *prōmōvet*, *pōnor*, *ōrātor*". Here the long Latin *o*'s are pronounced close, the short *o* of *prōmōvet* close, and the short *o*'s of *pōnor* and *ōrātor* open; but both *o*'s of *phonograph* are pronounced close. Yet Professor Ullman is unaware of his inconsistency.

Yet further down we hear, "The English equivalents of *e* and *o* are only approximate. The Latin short *o* sound is not found in English as usually spoken in the United States. Avoid pronouncing it like the *o* in *not* or in *note*". The advice is good; in America, the *o* in *not* is the *a* in *father*. But Professor Ullman does not follow his own advice, for plenty of his short *o*'s sound like the *o* of *note*. Again, while in strictness the articulations of each language are peculiar to that language, for practical purposes we are safe in saying that the Latin short *o* had essentially the same quality that appears in the *o* of our American *or*, *nor*, *for*, or in the *a* of *all*, or the *aw* of *awful*. Any pronunciation of

Latin short *o* that does not have that general quality is incorrect.

Finally, Professor Ullman distinguishes between the pronunciation of Latin *post*, Latin *bonus*, and that of English *post*, English *bonus*—and his pronunciation of the *o* in the Latin *post* and *bonus* is there correct; but he seems to be devoid of capacity to pronounce all Latin short *o*'s open. As a result his handling of the Latin short *o*'s is quite unreliable. This is the most serious defect in his pronunciation; of itself it is sufficient to ruin the records so far as real accuracy is concerned.

The second record (650) opens with the statement that "A vowel is lengthened before *nf*, *ns*, *nx*, and *nci*". Then follows a list of twenty-one words in which *incolō*, *inferō*, *infēlix*, *concurrō*, *cōnferō*, and *cōnfirmō* (more than 25 per cent) are mispronounced. The *n* of *incolō* and of *concurro* has the sound of *ng* in *sing*. On this point the testimony of the grammarians is perfectly clear: an *n* before a *c*, a *q*, or a *g* is *n adulterinum*. In this matter Professor Ullman merely follows the usage of the English language; the ancient Latin practice has been preserved intact to the present day in such languages as Roumanian, Italian, and Spanish. Professor Ullman prints *infēlix* and *cōnfirmō* and then pronounces accordingly, but incorrectly, for each of these words contains an *i* with a long hidden quantity (*infēlix* [the second *i*], *cōnfirmō*). In *inferō* and *cōnferō* for the short open *e* Professor Ullman substitutes the English neutral vowel, a thing that never was in Latin. In Latin the unaccented short *e* tended towards and ultimately passed into a somewhat relaxed close *e*, but it steered clear of the English neutral vowel. A little later we have a list of twenty-four words cited to illustrate diphthongs and consonants. The pronunciation is on an American basis. All of the *r*'s are smooth American *r*'s, though we know quite well that the Roman *r*, like the Italian *r* of the present day, was regularly trilled with the tip of the tongue. Still, with these reservations the pronunciation of the list is good, except that in *cognōvit* and especially in *Columbus* the short *o* is too close. Then (yet in the second record) there follows the Latin version of Lincoln's Gettysburg Address. Here *octāvus* and *octogēsīmus* have the initial *o* too close; *hic* is pronounced *hīc*; *nostri* is pronounced correctly with an open *o*, and the next word, *novam*, is pronounced incorrectly with a close *o*; *conceptam* and *ingentī* are pronounced incorrectly with a front instead of a back *n* before the *c* and the *g*; in *civili* the first syllable is not long enough; in *longum* the *n* is velar, not because of knowledge of the subject (compare *ingentī* with a front *n*), but because the English word *long* has a back *n*.

The third record (651-1) consists of an account in easy Latin of Horatius at the Bridge and of various Latin quotations. In the part about Horatius I notice *potestās* with a close *o*; *oppidum* with a single *p*, though the correct pronunciation follows one word later; *migrant* with the *i* close; *Sublicius* with the *u* close; *prohibuit* with the *o* close (this verb is invariably mispronounced by Professor Ullman, who seems to be

unaware of the fluctuation in quality and [presumably] quantity of *prō* in composition); *Horātius* with a close *o*, though the next word *Cocles* is pronounced correctly with an open *o*; *sōlus* with a close *u*; *sustinuit* with the first *u* close; *incolumis* with a front *n*; *eius* (twice) as a pyrrhic instead of a trochee; *Comitiō* with the first *o* close.

The quotations abound with errors: *Labor omnia vincit* (*vincit* with a front *n*); *Possunt quia posse videntur* (*quia* with a close *i*); *Forsan et haec olim meminisse iuvabit* (*forsan* with a close *o* and a close *u* in *iuvabit*); *Dulce et decorum est pro patria mori* (a close *e* in *decorum*); *Nil mortalibus ardui est* (a close *o* in *mortalibus*); *Carpe diem* (the *i* of *diem* close); *Exegi monumentum aere perennius* (the first two vowels of *monumentum* too close); *Fortes fortuna adiuvat* (a close *u* in *adiuvat*); *Homo sum; nil humani a me alienum puto* (a close *u* in *puto*); *Cras amet qui numquam amavit, quique amavit cras amet* (elisions of the most wooden type); *Aut Caesar aut nihil* (first *i* of *nihil* close; Professor Ullman invariably mispronounces this word).

The fourth record (652-1) contains the story of Midas and the Golden Touch (Ovid, Met. 11.110-140). Professor Ullman's reading of verse is passably good. The main faults in his pronunciation of Latin are: (1) a tendency not to make full enough length by position, whether in double or in obstructed consonants; (2) a tendency not to make the contrast between long and short vowels strong enough; (3) an inclination to pronounce short *o*'s close; (4) a penchant for the English neutral vowel as a substitute for the (unaccented) Latin short penultimate *e* and *i*; (5) neglect of assimilation in compound words. We know quite well that the more common and standard orthography was etymological, but that the standard pronunciation in the best age was reflected in the assimilated spellings. Professor Ullman's pronunciation of the prepositional compounds is badly mixed; it gives the accentuation of the classic age, but the consonantal combinations of the period of the so-called accentual recomposition, which was also a period of consonantal recomposition; this latter feature of his pronunciation is a piece of late-Latin practice from the fourth or the fifth century on; (6) an addiction to a quite wooden type of elision. Professor Ullman's quantities are only tolerably good, not strict enough to reproduce the rhythms of ancient prose; as a consequence, his verse readings are too accentual: they lack the full and easy movement we find in really good quantitative reading.

In the pronunciation of the passage from Ovid I notice the following departures from standard usage:

tolit (for *tollit*); *paluit* (for *palluit*); *potentī* (close for open *o*); *putēs* (close for open *u*); *admōvit* (*dm* for *mm*); *laminā* (*mm* for *m*); *admōtō* (*dm* for *mm*); *novitāte* (close for open *o*); *nūla* (*l* for *ll*); *brācia* (*āci* with close *i* for *acchi* with open *i*); *pecāvimus* (*c* for *cc*); *pecāsse* (*c* for *cc*); *viam* (close for open *i*); *flūminis*, *plūrimus* (English neutral vowel for unaccented short open *i*); *iussae* (close for open *u*); *sucēdit* (*c* for *cc*); *acquae* (*cqu* for *qu*, a mispronunciation censured in the Appendix Probi, 198, 18 K); *palentia* (*l* for *ll*). That much for words by themselves.

The elisions are bad. In the line, "Vāde", ait, "ad magnis vicinum Sardibus amnem", the *e* of *vāde* is dropped entirely and the *d* is put into the same syllable with *vā*-, thus making a clean break between *vād* and *ait*. This is very bad. A single intervocalic consonant goes with the following vowel, and a so-called elided vowel loses its independent syllabic value and slurs into the initial vowel of the following word. The syllable division is *vā-dea-it*. Moreover, the *quality* of the slurred vowel is distinctly perceptible, as in Italian and Spanish verse and prose to the present day. To study this point it is not necessary to go to Italy or to Spain; we can use the Italian and the Spanish language records that are on the market. Over a period of many months I used to listen to the Waldensian congregations at Rome sing Italian hymns. Their utterance was slow and easily followed and was full of marvelous illustrations of the technique of slurring vowels. Professor Ullman's manner of handling the *concursum vōcālium* is not at all good.

The third disk (Records 645 and 646) contains forty or more places that would need attention in careful coaching. The passages given are Caesar, B. G. 1.1, 5.12; Cicero, Cat. 1.1, In Verrem 5.62-63. The pieces studied in High School are read much worse than those that lie out of the beaten track. Evidently Professor Ullman's pronunciation was once much worse than it is now, and he has never succeeded in eliminating his early errors. I notice the following mistakes.

Caesar, B.G.1.1: *incolunt* (front *n* before *c*); *nostrā* (*o* too close); *differunt* (neutral vowel for *e*); *Matrona* (neutral vowel for *o*); *dividit* (last *i* not full enough); *absunt* (*b* for *p*); the evidence on this point is absolutely clear: before an *s* or a *t*, a *b* was pronounced *p*, as in French and Italian to the present day); *effēminandōs* (*f* for *ff*); *proximūque* (close *o*); *incolunt* (front *n* before *s*); *continentur* (close *o*); *cotidianis* (close *o*); *contendunt* (*o* too close); *prohibent* (close *o*); *bellum* (*ll* not full enough).

Caesar, B.G.5.12: *incolitur* (front *n* before *c*); *appellantur* (*p*, *l*); *pervenerunt* (first *e* obscure); *infātō* (*nl* for *ll*); *infinita* (middle *i* obscure); *aedificia* (first *i* close); *numerus* (neutral vowel for *e*); *ferreis*, *mediterraneis*, *ferrum* (smooth American *r*'s, but long); *eius* (*i* for *ii*); *cuiusque* (*i* for *ii*); *leporem* (neutral vowel for *o*); *gallinam* (*l* for *ll*); *anserem* (neutral vowel for *e*); *voluptatisque* (*p* not held enough; iambic shortening not good in formal styles of utterance).

Cicero, Cat. 1.1: *Catilina* (neutral vowel for *i*); *nil* (six times, first *i* close); *concursum* (front *n* before *c*); *hic* (close *i*); *senātus* (close *e*); *locus* (close *o*); *omnium* (*o* too close); *scientiā* (first *i* close); *coniuratiōnem* (first *o* close); *proximā* (close *o*); *superiōra* (close *u*); *convocaveris* (both *o*'s close); *senātus* (close *e*); *intellegit* (*l* for *ll*); *senātum* (close *e*); *Catilina* (first *i* not clear enough); *māchināris* (*cci*).

Cicero, In Verrem 5.62-63: *commemoratiōne* (*pn* for *mm*); *modo* (both *o*'s too close, the second more so than the first); *potestās* (close *o*).

These records pretend to be up to the level of the best contemporary knowledge on the subject of Latin pronunciation. But an *n* before an *s* was not pronounced; even Quintilian did not pronounce it. Moreover, there now seems to be no reason to doubt that a *g* before an *n* was pronounced *ng*.

In the Weber records a final short *e* is invariably mispronounced; in the Ullman records that mistake is

never made. The Ullman records are immensely superior to the Weber records. When run at the standard speed, 78 revolutions per minute, the Weber records will average one mistake every three seconds; the Ullman records will average one mistake only every eight or ten seconds. When Professor Ullman reads Latin, he makes only about 350 mistakes per hour, while Professor Weber will run as high as 1,200 per hour.

Why are the Ullman records, in spite of their specious excellence, for on a superficial hearing they impress one as being quite good, so lacking in dependability? If we turn to the first paragraph of the remarks prefixed to the printed text, I think that we can locate the reason. Towards the close of that paragraph we are informed that "the achievement of an absolutely correct pronunciation is not nearly so important in Latin as in the modern languages". If people do not take their own work seriously, they need not think that other people will take it seriously for them. So far as the vast bulk of the pupils in the Schools is concerned, there is but little difference in the merely practical value of the languages. Pupils may think that they will have occasion to speak Spanish or French with natives, but in this country the number that will have occasion actually to do so is less than one per cent. So far, then, as the vast bulk of the pupils is concerned, the argument that an accurate pronunciation in Latin (or in Greek, for that matter) is of less importance than an accurate pronunciation in a modern language is quite fallacious. In either case the only really pertinent argument is that, if a thing is worth doing at all, it is worth doing well; and the better class of modern language teachers take their work seriously.

This disposes of one reason. But there is another that is more important.

At the beginning of that first paragraph we are informed that, "In recent years it has come to be realized that the best way to learn the pronunciation of Latin is by imitation and that it is highly undesirable to spend several weeks of the beginning of the course in learning the rules of pronunciation". With these words we may compare a passage found on page 90 of the General Report of The Classical Investigation (Princeton University Press, 1924), "A first prerequisite for the oral reading of Latin is ability to pronounce Latin clearly with readiness and reasonable accuracy. We recommend, however, that this ability be acquired through imitation and constant practice, in fact by a sort of gradual absorption, rather than through the study of rules". Professor Ullman's first paragraph and the words we have just cited might have been written by the same man. In each case we find a satisfaction with a 'reasonable' accuracy, whatever that may be, instead of with strict accuracy and an insistence on imitation instead of on the observance of rules.

Modern language instruction as it exists to-day goes back to the publication in 1870 of Wilhelm Viëtor's famous monograph, *Die Sprachunterricht Muss Umkehren*. Among other things, Viëtor took up the problem of the pronunciation of foreign languages, and,

so far as the determination of right method is concerned, he settled that problem for all time. The observance of mere rules will not get us very far. There are a few people that can go into a foreign country and through association with the natives acquire an admirable pronunciation; but they are few and far between. The best way to get a good pronunciation is to be born and raised in it, to pick it up as a small child through *unconscious* imitation. For people of School age imitation as a means of acquiring a good pronunciation of a foreign language is notoriously unreliable. It is a basic principle in the teaching of modern languages that imitation cannot be depended upon for the acquirement of a good pronunciation. For the average person of some age there is no acquirement of a good pronunciation of a foreign language without some coaching in phonetics. There is no such thing as the maintenance of a pure class-room tradition in the pronunciation of a foreign language except through a constant control on the basis of a competent knowledge of phonetics. Mere imitation works in the case of the mother tongue, but nowhere else. This is the doctrine since 1870, and over half a century of experience has merely gone to show that it is true. The only way to rise to an excellence in the pronunciation of Latin that can stand the test of examination is to know the phonetics of the Latin language and to use a pronunciation that has been subjected to an unceasing phonetic critique. If the Ullman records contained no mistakes at all, the mere rendering of them before the pupils would not spread an accurate pronunciation through a single Latin class-room. Even when we use phonetic methods, some of the pupils are incapable.

SOUTHWESTERN COLLEGE,
WINFIELD, KANSAS

GILBERT H. TAYLOR

REVIEWS

Bibliotheca Philologica Classica. Volume 47, Edited by Franz Zimmermann; Volume 48, Edited by Friedrich Vogel. Leipzig: O. Reisland (1924, 1925). Pp. viii + 242; iv + 280.

In *THE CLASSICAL WEEKLY* 17.206-207 I gave a general account of the *Bibliotheca Philologica Classica*, and a more detailed account of Volumes 45 and 46, covering the years 1918 and 1919. Volumes 47 and 48, dealing with 1920 and 1921, have since appeared.

The materials included in these most valuable volumes are essentially the same as those in Volumes 45 and 46. But the treatment is fuller, especially in Volume 48. However, "Schulbücher und Arbeiten von nur didaktischem Werte sind grundsätzlich weggelassen". In both volumes the items are numbered in one sequence. In Volume 47, 2,804 items are listed, in Volume 48, 4,011. The numbering greatly facilitates reference, and especially cross-citation, in cases where a book or an article really belongs under several heads.

In Volume 48, important changes, all improvements, in the arrangement of the materials have been introduced. This will be clear if the following much condensed outline of the contents be compared with the account of Volume 45, *THE CLASSICAL WEEKLY* 17.206-207:

Allgemeines (Bibliographie, Zeitschriften, etc., Enzyklopädie und Methodologie, Geschichte der Philologie, Biographien) (1-6); Schriftsteller (6-88; Samm-

lungen und Anthologien, 6-17, Griechische Schriftsteller, 17-55, Lateinische Schriftsteller, 55-88); Inschriften (88-93); Papyri, Ostraka, Handschriften (96-100); Sprachwissenschaft, Metrik, Musik (100-117); Literaturgeschichte (118-123); Ethnologie, Geographie, Topographie (124-133); Geschichte (133-148); Kulturgeschichte (148-167); Allgemeines, 148-150, Rechts- und Staatsleben; Krieg und Herr, 150-158, Privatleben, 158-166, Theater, 166-167); Religion und Wissenschaft (167-192); Kunstgeschichte (192-223); Nachleben (223-228); Namenverzeichnis (229-280).

CHARLES KNAPP

A Study of the Vocabulary and Rhetoric of the Letters of Saint Augustine. By Sister Wilfrid Parsons. Catholic University of America Dissertation. Published by the University: Washington, D. C. (1923). Pp. vii + 281.

Many scholars, in their preoccupation with classical Latin, have allowed the works of the patristic Latin writers to lie idle, and thus a rich field for exploration has been overlooked. The Catholic University of America Patristic Studies (of which the work here considered is Volume III) will, it is hoped, serve to stimulate some interest in the great writers of the Church.

In her Historical Introduction (4-17), Sister Parsons decides that there was an African Latin, distinguishable in idiom and style from other varieties of provincial Latinity, and that Apuleius was the first thus to express the peculiarities of the African temperament. The great influence of Tertullian on the Christian writers of Africa is then stressed. The Introduction contains also an excellent brief sketch of the life and career of Augustine.

The first part of the dissertation proper (19-185) deals with matters of vocabulary. The first chapter is divided into five sections, dealing respectively with nouns (19-51), adjectives (51-66), verbs (66-76), adverbs (76-86), and diminutives (86-91). Elaborate lists of these classes of words are given with references showing the classical as well as the ecclesiastical usage. One of the largest categories of nouns is that of nouns in *-io*; this was an especially fertile suffix for the formation of the abstract nouns which were so much employed by the ecclesiastical writers. The most numerous among the adjectives are those in *-ilis* and *-bilis*, plebeian suffixes much favored by African writers. Diminutives, because of their colloquial nature, are common; the African writers, with the exception of Cyprian, used them freely. The second chapter deals with Compounds (92-106), the third with Foreign Loan-Words (107-125). In Augustine's Letters there are three foreign elements, Greek, Hebrew, and Punic. The Greek words are largely ecclesiastical with a few rhetorical terms. The Hebrew and Punic loan-words are largely proper names. Chapter IV deals with Peculiarities of Inflection, which are comparatively infrequent (126-139). In Chapter V, Semantics (140-184), are many interesting things, especially the lists of religious terms of paganism which were used to express Christian ideas.

Part II (185-277) deals with Style. There are three chapters here, concerned with Tropes (185-217), Figures of Rhetoric (218-225), and Figures of Speech (226-268). The use of figures of speech is shown to be largely the result of Augustine's training in the rhetoric of the Neo-Sophists. Augustine's rhetorical sense was usually good, but sometimes he mixed his metaphors badly. Large numbers of his metaphors are drawn from medical science and from military tactics. These last were always especially favored by the Romans. Elaborate explanations and tables are provided of all the figures discussed.

In her Conclusion (269-277) the author indicates that three elements especially influenced Augustine's

style in the Letters: he was an African, he was a rhetorician, he was an ecclesiastic. The tendencies of Africanism are, however, less emphatically marked in Augustine than in his predecessors, inasmuch as a sort of classical revival had come about as a result of the complete victory of Christianity. In matters of vocabulary Augustine is decidedly classical in his Letters, more so in some respects than Jerome, whose style is preferred by some. Sister Wilfrid compares (277) Augustine's style to "a mosaic. . . such as might be found in houses of wealth during the better period of Roman art, where against a well-chosen, inconspicuous background, stands forth a bold but graceful pattern, proclaiming at once the good taste of the designer and the artistic sensibilities of those for whom it was created".

Sister Wilfrid has produced an exhaustive and very scholarly work which covers the subject well and thoroughly. An immense amount of loving labor has been expended upon her book, which with its careful and accurate analysis should be of great assistance to all who are interested in postclassical Latin.

UNION COLLEGE

HARRISON CADWALLADER COFFIN

The Syntax of the De Civitate Dei of St. Augustine. By Sister Mary Columkille Colbert. Catholic University of America Dissertation. Published by the University: Washington, D. C. (1923). Pp. x + 105.

Sister Colbert's dissertation, which constitutes Volume IV of the Catholic University of America Patristic Studies, is a careful study of those syntactical phenomena of the De Civitate Dei which mark it as a specimen of ecclesiastical Latin. The author wisely says that the language of one period is no better than the language of another. Hence she is concerned not with showing whether Augustine's syntax is good or bad, but with noting certain characteristics which appear in it. The order of treatment is that followed by the Lateinische Grammatik of Stolz and Schmalz (in Müller's Handbuch).

In her Introduction (1-4) the author says (3): "The essential differences between the syntax of ecclesiastical and classical Latin. . . are the following: a more frequent use of abstract terms; case usage applied with less precision; adjectives lavishly used instead of substantives; a confusion in the use of pronouns; change of meaning in adverbs; neglect of classical precision in tense; subjunctive used for the indicative and vice versa; the substitution of *quia*, *quod*, and *quoniam* with a finite mood for the accusative and infinitive in indirect statements; the extension of the *quod* construction to clauses where an *ut* substantive clause would be used in classical Latin; the infinitive to express purpose; a more extensive use of the participle; the use of a periphrasis especially with forms of *esse* and *habere*, equivalent to a periphrastic conjugation; prepositions with nouns instead of simple cases; changes in meaning and an extension in the use of prepositions; and changes in meaning and an extension in the use of conjunctions". These conclusions, showing conditions many of which do not differ greatly from those which obtain in Silver Latin, are amply justified by the statistics in the main body of the dissertation. These present a careful and scholarly analysis of all the distinctive features of Augustine's style.

In her Summary (99-101) the author states that ecclesiastical Latin had for its basic content the *sermo plebeius*, but she quite properly insists that the variations between ecclesiastical Latin as found in Augustine and classical Latin have been overestimated (99): "On examination, ecclesiastical Latin is found to vary from the Latin of the classics in no more marked degree than the works of the poets and prose writers of

the Imperial epoch". After a brief résumé of the peculiarities of Augustine's syntax, the author concludes (101): "From this study it is very evident that St. Augustine, at least in the De Civitate Dei, comes closer to classical requirements than any other writer of the same period. While deviating to a certain extent, principally for psychological reasons, yet on the whole he very closely approaches classical Latin".

Sister Mary Columkille has made a valuable contribution to the study of Latin syntax; she has not only given us the facts with regard to St. Augustine, but she has enabled us to gain a better appreciation of the characteristics of classical as well as of ecclesiastical Latin. But she has performed another service no less valuable, for by her easily tested statistics she has provided a clear answer to all who think that 'Church Latin' is synonymous with 'bad Latin', and has once more indicated that Augustine's achievements as a literary man are not inferior to his distinction as a Churchman.

UNION COLLEGE

HARRISON CADWALLADER COFFIN

Elementary Latin With Correlated Studies in English for Junior and Senior High Schools. By B. L. Ullman and Norman E. Henry. New York: The Macmillan Company (1923). Pp. xviii + 391.

Elementary Latin, by Messrs. Ullman and Henry, should certainly make an appeal to some teachers of Latin, for it seems designed to please all teachers of elementary Latin, no matter what particular phase of the subject any individual wishes to see emphasized. It caters to the teacher who emphasizes English derivatives from Latin, as well as to the teacher who likes the Direct Method. It stresses Latin phrases met in English, as well as rules of English and Latin syntax. It offers material for those who think that Latin exists chiefly as an aid in learning French and Spanish. It provides both 'made' Latin and classical Latin for translation. It attempts to make Latin interesting by the introduction of an occasional pun, anecdote, or conundrum, as well as by the modern flavor of some of the sentences set for translation. It furnishes 133 illustrations, with accompanying explanations, in an effort to provide cultural material. In short, the book seems to emphasize all phases of elementary Latin teaching, and therein lies its greatest weakness. As we read it, we seem to lose our perspective.

The work contains an address "To the Teacher" (v-ix), an address "To the Student" (1-2), Exercises in Pronunciation (2), Lessons I-C (3-286), Connected Reading (287), A Latin Play (288-290), Syntax Outlines for Final Review (291-295), Supplementary Reading (297-301), Books for Supplementary Reading or Reference (302), Appendix (303-348), Latin-English Vocabulary (349-371), English-Latin Vocabulary (372-383), Index (385-391). The Appendix includes Pronunciation (303-305), Elementary Grammar (306-312), Summary of Inflections (313-337), French and Spanish Through Latin (338-339), French Through Latin (339-341), Spanish Through Latin (342-344), Helps for Classroom Conversation (345), Latin Songs (346-348).

Each Lesson, except the Reviews, which occur about every tenth Lesson, follows the one plan: (1) Elementary Grammar, with references to the Appendix; (2) Vocabulary, of from six to eight Latin words with English meanings, and either English derivatives or related Latin words; (3) a paragraph or more on Latin and English Word Formation; (4) an explanation of the special topic of the Lesson, with paradigms and rules; (5) drill on the topic; (6) Exercises, consisting of seven Latin and five English sentences. Many Lessons contain also Latin Phrases in English, Questions to be Answered in Latin, and passages of connected Latin for translation.

The scope of the book in forms and syntax is about the same as that of other books of the same general grade. In general, the material presented is well motivated, and the explanations are clear, and not verbose. There are some inaccurate statements, such as "In English, possession is indicated by the genitive (or possessive) case ending in 's . . ." (page 15), "Nouns <of the Second Declension> ending in *us* in the nominative are masculine" (page 31). There are also several directions of this sort: "Decline *what ally? what price? what nature?*" (page 113).

The work in Latin and English Word Formation is very good, but more extensive in its scope than can be taught at the stage of Latin study for which this book is intended. For example, on page 259, the suffixes *āris*, *ārius*, *ānus*, *ālis*, *icus*, *ivus* all appear. Such work does not belong in a book of this kind, even if the book is begun in the Junior High School, as the authors suggest. Examples of this sort of extraneous material can be multiplied.

The sentences set for translation are fairly well graded, but are, on the whole, rather too difficult, unless more than one School year can be devoted to mastering the book. They are interesting, however, and some of them are distinctly modern and even colloquial. Note the following (page 202): "Why don't you go-away? Why do you stick in the same place?"; (242) "Quis cōspexit nautās nāvīgantēs 'plānis' (in locō nāvium) super caput?"; (246) "Dutiful children do not shout and thrust-out their tongues"; (261) "I confess that an early death is not pleasing to me"; (279) "Qui auctor clārus linguā nostrā dixit 'sūmere arma contrā mare cūrārū'"; (286) "Do you know that Roman girls painted their faces?"

Rather interesting, too, is the connected Latin story of the Roman boy, Lucius, which begins in Lesson XXX, and is continued at intervals until Lesson XC. It seems a pity, however, that this story is interrupted by readings from Nepos and others.

It remains to mention briefly three other features of the book: (1) teaching devices, which are not startling in their originality, and might better have been relegated to the Appendix; (2) the attempt to correlate French and Spanish with Latin, which seems rather wasted, since the majority of Latin pupils will be beyond this text-book when the study of the Modern Languages is begun; (3) the paper, print (exclusive of the illustrations), and general form, of the book, which are all attractive.

Some will wish that there were fewer illustrations; all will wish that many of them were clearer (especially the colored illustrations). For the most part they are well chosen, but to some, as to the reviewer, it will seem unfortunate that the 'Movies' have been called upon to help out the Classics by furnishing for this book pictures from the film-play Julius Caesar.

ALBANY COLLEGE
FOR TEACHERS

L. ANTOINETTE JOHNSON

The Student's First Latin Book for Junior and Senior High Schools. By Joseph H. Sheffield. Chicago: The Syntactic Book Company (1924).

Seven Books of Caesar's Gallic War: Text Edition. By Joseph H. Sheffield. Chicago: The Sheffield Book Company (1923).

The striking feature of these books, and the only feature I wish to discuss, is "syntactic printing". The author's viewpoint is clearly stated in the Preface to the First Latin Book. Weakness in the comprehension of printed language is due largely, he thinks, to poor understanding of grammatical relations. The so called 'natural' or 'unconscious' method fails when complex material is used. Difficulty with Caesar is due mainly to ignorance of forms and to ignorance of grammatical connections. The author provides ample

opportunity for the pupil to test himself on the former point, and helps the pupil by showing essential grammatical relations by different faces of type. The book assumes, then, the responsibility for making grammatical relations clear, thus relieving the pupil of the task.

Should well-taught second year Latin classes need the help? At what point can the help be safely withdrawn?

At the risk of doing scant justice to the real merits of the plan, I wish to emphasize two points. First I note that the emphasis is mainly on forms and syntax not on vocabulary. This is in direct contrast to the present tendency to teach grammar from the functional standpoint only (see the Report of the Classical Investigation, *passim*). As a protest against excessive functionalization, this may win approval, but I fear that the importance of vocabulary is unduly minimized. The second matter, much more serious, is this, that the printing and the directions tend to inhibit the formation of proper permanent habits. "The beginning of translating should be made with the important parts and the relation between them should be mastered before any attempt is made to include unimportant parts" (First Latin Book, § 715).

UNIVERSITY OF PITTSBURGH

EVAN T. SAGE

THE CLASSICAL LEAGUE OF THE LEHIGH VALLEY

The Classical League of the Lehigh Valley met at Lehigh University, on Saturday, March 28.

The Rev. Dr. W. V. Moses, of the Moravian College, discussing the Why of Latin?, emphasized the practical value of Latin: first, because in many instances Rome and America have the same governmental problems; secondly, because the perfect structure of the Latin language makes its study an excellent aid to that of any other language. Law and reason govern Latin grammar, as they do all things Roman. Hence a study of Latin grammar affords unsurpassed mental training in precision; and the opportunities and the demands for reasoning in the study of Latin are endless, if the study is properly directed by the teachers; thirdly, because the English language and English literature are so closely related to the Latin language and Latin literature.

Professor Myron J. Luch, of Lehigh University, read a paper on An Early Greek Philosopher. Professor Luch considers Homer the earliest of Greek philosophers. He believes in the single authorship of the Iliad and the Odyssey, in the eighth century B. C. Homer, disbelieving the old immoral tales relating to the gods, intentionally burlesqued various divinities, and in a spirit of satire placed them in many an undignified and unsavory situation.

Professor John R. Crawford, of Lafayette College, whose paper bore the title Comparison of the Menaechmi of Plautus and the Comedy of Errors of Shakespeare, pointed out instance after instance in which Shakespeare was indebted to Plautus not only for the general outline of the story, but for the details of the characters and the incidents. He called attention, also, to the theory that Shakespeare may at some time have taught Latin in the Grammar School at Stratford, and have not only read, but actually taught the Menaechmi in Latin. The only English translation of the Menaechmi, that of Warner, appeared after the first production of The Comedy of Errors. Hence, if Shakespeare read an English translation of the Menaechmi, he saw that translation in manuscript. We have here an argument, perhaps, that Shakespeare knew more Latin than he is commonly supposed to have known.

Dr. Arthur S. Cooley, of the Moravian College for Women, gave an interesting review of Dr. Wilhelm

Dörpfeld's two volumes on Homer, *Odyssey*. These were the first fruits of the fund presented to Dr. Dörpfeld by his friends and admirers on his seventieth birthday, in December, 1923. In the first volume he sets forth at length some of the results of his years of Homeric study in connection with his archaeological work at Troy, Tiryns, Leukas, and other places in Greece. He holds that the original epics of the 'Wrath of Achilles' and the 'Return of Odysseus' were composed in continental Greece before the great migrations to Asia Minor, the former by a Thessalian poet, the latter perhaps by one living at Nestor's Pylos, and that these give us a picture of the Achæan civilization of the twelfth century B. C. Close analysis of both poems convinces him that the shorter primitive *Iliad* and *Odyssey* each covered a period of ten days of action. In the case of the *Odyssey* he has worked out a daily program for both Odysseus and Telemachos, as well as for the goddess Athena; these fit together into a most symmetrical scheme. Dörpfeld regards his work as an approximation to the restoration of the original poem.

MARY L. HESS, *Secretary*

THE CLASSICAL CLUB OF PHILADELPHIA

The 180th meeting of The Classical Club of Philadelphia was held on Friday, April 17, with thirty-two members present. With this meeting the Club completed its thirtieth year. In all that time not a single meeting has been missed. The active membership of the Club is now 108. The officers for 1925-1926 are: President, Professor Dean Putnam Lockwood, of Haverford College, Vice-President, Professor Arthur W. Howes, Central High School, Philadelphia, and Secretary-Treasurer, Dr. B. W. Mitchell.

Professor Rhys Carpenter, of Bryn Mawr College, in an illustrated paper, entitled *Homeroskopeion*, gave a most interesting account of the activities of the Greeks in Spain, of the remains of their art, and of their influence on early Iberian art. He described his successful search for the city and harbor of *Homeroskopeion*. He had determined where he ought to search for them, by working out a theoretical easiest route across the Mediterranean, and by deciding where such a rest-harbor ought to have been located to serve the purposes it served and to bear the name it bore.

B. W. MITCHELL, *Secretary*

ONE ANCIENT, TWO MODERN VIEWS OF FARMING

In the Praefatio to his *De Agri Cultura*, Cato Censor writes as follows:

...ex agricolis et viri fortissimi et milites strenuissimi gignuntur, maximeque pius quaestus stabilissimisque consequitur, minimeque invidiosus, minimeque male cogitantes sunt qui in eo studio occupati sunt.

So Cicero, *De Officiis* 1.151, writes, ...*Omnium autem rerum ex quibus aliquid acquiritur nihil est agri cultura melius, nihil uberius, nihil dulcius, nihil homine libero dignius.* . . .

I wonder how many American farmers would agree with Cato that the income of the farmer is *stabilissimus*? Certainly their most conspicuous contemporary spokesman, ex-Governor Lowden, would not.

On January 13, 1912, The New York Times had an editorial entitled *Farmers and Their Independence*, which ran as follows:

"Mr. Carnegie, never having been a farmer or carefully informed himself as to the chances of success in the farming business, talks with lyric enthusiasm of both and repeats. . .the familiar praises of the farmer's lot as more 'independent' than that of any other man.

. . .though <the farmer> takes no orders, and fixes for himself his hours of work and rest, he is the bound

slave of the seasons, and the weather exercises over him a tyranny more cruel and capricious than that of the worst of bosses. It is only the simple truth to say that his business is among the most uncertain of human activities, is conducted amid constant anxieties as to happenings and conditions over which he has little or no control, and in it disappointments and losses are at least as frequent as in any other business, except, perhaps, that of the professional gambler.

. . .Probably not one farmer in ten, the country over, knows whether he is living on his income or his capital, and a good many of them who think themselves getting along fairly well are really poorer at the end of every year than at its beginning. . ."

CHARLES KNAPP

CLASSICAL ARTICLES IN NON-CLASSICAL PERIODICALS

XV

Michigan Academy of Science, Arts, and Letters, Papers of—Volume IV, pages 15-42, Greek and Roman Lore of Animal-Nursed Infants, Eugene S. McCartney [illustrated. Copies may be had, without charge, from the author, at the University of Michigan].

South Atlantic Quarterly—April, Review, by P. F. Baum, of Arthur Weigall, *The Life and Times of Cleopatra, Queen of Egypt*, revised edition, and of Claude Ferval, *The Life and Death of Cleopatra*, translated by M. E. Poindexter ["Mr. Weigall's book is a blend of history and biography; M. Ferval's is a blend of history and romance. . . One may choose between these two on grounds of personal taste—Mr. Weigall for those who prefer their history plain, M. Ferval for those who prefer it colored"]; "Gorgo": A Great Historical Novel, W. Rolfe Brown [a prize essay, revised <pages 178-190>, on a novel written over twenty years ago by Dr. Charles Kelsey Gaines, Professor of Greek in St. Lawrence University, Canton, New York. "The Athenian Statesman Theramenes, who lived during the latter half of the fifth century before Christ, is the central figure of the story, the historical accuracy of which cannot be questioned, and the charm and vital interest of which grip one's attention in a way that is rarely equalled by a modern literary production. . . ."] "What more need be said of *Gorgo*? It presents an intimate picture of life in Athens, that glorious city of old which led the way in so many fields; it gives us a stirring account of the tragic Peloponnesian War; it furnishes a splendid stimulus to the study of the history of ancient Greece; it justifies before the world the character of a man who for over two thousand years has suffered calumny; it gives us a personal introduction to Socrates, the greatest thinker that the ancient world produced, and a delightful association with him; and it brings to us again the old, old story of two hearts united in faithful love. . . What better way can we close this estimate of *Gorgo* than by echoing the opinion of Lord Bryce that it is 'one of the best historical novels ever written—perhaps the best?'"].

Studies—December, The Roman Empire of the Greek Nation, Frank Tierney; Gibbon and the First Council of Ephesus, II, Hilaire Belloc. Washington University Studies, Vol. XII, Humanistic Series, No. 1, 1924—Survival of Magic in Early Roman Religion, Eugene Tavenner [pages 1-32]; Fifty Years of Bursian's *Jahresbericht*, Donald McFayden [105-114]; Virgil's Verse Technique: Some Deductions from the Half-lines, by Frederick W. Shipley [115-151]; The Weasel in Religion, Myth and Superstition, Thomas Shearer Duncan [33-66].

CHARLES KNAPP

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¹This Index, prepared by Charles Knapp, is identical in plan and in scope with the Index to THE CLASSICAL WEEKLY, I-XVI, printed originally in parts, as supplements to various numbers of THE CLASSICAL WEEKLY, XVII, but later published in a bound volume together with the Index to THE CLASSICAL WEEKLY, XVII, identical in plan and in scope. The present Index is published as Part II of THE CLASSICAL WEEKLY, Volume XVIII, No. 26, Whole No. 503, May 18, 1925.

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